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‡1
ANTONIO DI PUCCIO, called PISANELLO (c.1386-1455)

Vittorino Rambaldoni da Feltre (1378-1446), bronze medal, c.1446, VICTORINVS. FELT RENSIS. SVMMVS (Vittorino da Feltre, most distinguished…), bust left, wearing biretta and high-necked tunic with undergarment showing at back of neck, *rev.,* a small symbol of a daisy precedes the outer inscription which reads: MATHEMATICVS. ET. OMNIS. HVMANITATIS. PATER (…mathematician and father of all the humanities), the inner inscription with signature OPVS. PISANI. PICT-ORIS. (The work of Pisani the painter), a pelican in her piety, feeding three young with blood from her own breast, 66.4mm, *pierced, a very fine contemporary cast of high quality, with brown patina*
£40,000-60,000

See also front cover illustration.

Published: Scher 8a; *Other Literature:* Hill 38; Armand, I, 8, 24; Kress 18; Börner 21; Gulbenkian 6; Bargello 15-15a; Morgenroth 10; Johnson/Martini 435-436; Syson/Gordon fig. 3.34; *Pisanello* 279.

Provenance: Nicolier collection, Paris; Sotheby's, *European Sculpture and Works of Art,* London, 7 December 1995, lot 191.

The medal probably dates from just after the death of Vittorino da Feltre, the celebrated humanist and teacher, in February 1446. It may have been commissioned by Ludovico Gonzaga, a former pupil, and the small Gonzaga daisy which precedes the legend on its reverse links the sitter to the Gonzaga family. From 1425, Vittorino served the Gonzagas and was responsible for the education of Lodovico and of his fiancée, Barbara of Brandenburg, as well as Gianlucido, Cecilia, Margherita and Alessandro Gonzaga and many others, including the famous Federigo da Montefeltro.

For a recent comprehensive essay on Vittorino da Feltre, see Stephen Scher's entry for the medal in *Currency of Fame*, p. 54. A short contemporary biography was written by Vespesiano da Bisticci, a Florentine bookseller, from which the following extracts are taken: 'So that his studies should not be disturbed, he never married. It was said, moreover, that he had no desire for women. He was a professed Christian and recited the office every day …….. This was Vittorino's system: to give a good example in his own life; to exhort and stimulate all about him to live worthily; to show that all our actions in life should lead us to live in a fashion which would allow us to reap the fruits of our labour in the future ……..All teachers should be fashioned after this model, not merely to teach Latin and Greek, but also good conduct, which is the most important thing in life …… He was in stature small and lean, and animated and cheerful in aspect. He was dignified in carriage and somewhat taciturn, being always clad in sombre-hued garments which reached the ground. He wore a small cap on his head with a narrow opening.'

Contemporary accounts exist of an earlier painted portrait of Vittorino by Pisanello (now lost), of which Francesco Prendilacqua stated that Vittorino was depicted 'among the ancient philosophers.' Hill, in *Pisanello,* 1905, described his medallic portrait thus: 'the face is of singular beauty, the beauty of ascetism. Age and Spartan self discipline have worn but not hardened its lines.' Syson (*op. cit.*) pointed out that the reverse of the pelican in her piety is apt not only in alluding to Vittorino's devotion to his pupils but also, with the medal's legend stressing his mathematical abilities, in providing a visual pun on the name of his own teacher, the mathematician Biagio Pellicano.

‡2
PETRECINO DA FIRENZE (active c.1460 in Ferrara)

Borso d'Este (1413-1471), gilt-bronze medal, 1460, BORSIVS. DVX. MVTINE. Z. REGII. MARCHIO. ESTENSIS RODIGII. COMES (Borso, Duke of Modena and Reggio, Marquis of Este, Count of Rovigo), bust left, with long hair, wearing cap with fluted crown and jewel at side and richly brocaded robe with jewels on shoulder and breast, *rev.,* signed and dated OPVS PETRECINI DEFLORETIA MCCCCLX (The work of Petrecino of Florence 1460), a hexagonal font with open lid revealing a ring within, set in a rocky landscape; the sides of the font incised with crosses and the sun, with human face, shining from above; three towns on the mountains in the distance, 96mm, *pierced, some wear to the gilding but an extremely fine contemporary cast with elements of the design finely chased in* £40,000-60,000

Literature: Hill 96; Armand I, 33, 1; Kress 36 (lead); Börner 40; Bargello 27; Johnson/Martini 389-390 (lead and bronze); Boccolari 58, 37.

Provenance: Leu Numismatik, Auktion 74, Zurich, 19-21 October 1998, lot 720.

Little is known of the medallist Petrecino of Florence who made only three signed medals, all in the year 1460. His style is very close to the equally obscure Jacopo Lixignolo who also produced a signed medal of Borso in that year. Hill mentioned a painter of playing cards called Petrecino da Firenze, who, after 1460, entered a monastery.

Borso d'Este became Marquis of Ferrara on the death of his brother, Leonello d'Este, in 1450. The Holy Roman Emperor Frederick III gave him the title of Duke of Modena and Reggio in 1452 and Pope Paul II conferred the Dukedom of Ferrara on him and his successors on Easter day, 1471; he died later that year and was succeeded by his brother Ercole d'Este. Besides playing a full role in the turbulent and complex politics of his day, Borso was a great patron of the arts. Bindings and the art of the illuminated manuscript flourished under him - the 'Bible of Borso d'Este' attests to this. Painting, sculpture and architecture, as well as tapestry production, intarsia and medal-making, were commissioned and encouraged. In 1450 the Commune of Modena commissioned Donatello to erect a gilt-bronze statue of Borso in his honour, although the work was never executed.

The font on the reverse of the medal is an Este heraldic device. Its placement within a rocky barren landscape may allude to Borso's important irrigation projects which he set up in the country. The very fine chasing on the present medal may well be by the hand of a contemporary goldsmith.

BORSIVS·DVC·MVTINE·ZRGII·MARCHIO·ESTENSIS·RODIGI·COMES·

Lot 2

OPVS
PETRELLINI
MCCCCLX
VELORETIA

‡3
FRANCESCO DI GIORGIO (1439-1502)

Don Federigo of Aragon, later King of Naples (born 1452, King of Naples, 1497-1504), bronze medal, c.1477 (?), FEDERICVS FERDIN REGIS FI (Federigo son of King Ferdinand [Ferrante]), bust left with long hair, wearing cap with back edge turned up and chain over robe, *rev.,* a unicorn standing left on rocky ground, purifying water by dipping its horn into a stream from which serpents escape; five trees in the background, 55.5mm, *some tooling of the obverse, a very fine contemporary cast* £3,000-4,000

Literature: Hill 312; Armand II, 59, 3; Bargello 81; Rosenheim 207; Johnson/Martini 215; See also Weller A.S. (1943) and Bellosi, L. (1993).

Provenance: Sotheby's, *European Works of Art,* London, 7 April 1987, lot 124.

The artist is better known as a painter, sculptor and architect. That he was also a medallist is attested by Vassari when he recorded that Francesco di Giorgio portrayed Federigo da Montefeltro 'e in medaglia e di pittura' ('both in medals and in painting'). Hill recorded two examples of this medal, those in the Bargello and Rosenheim collections, to which can be added the Milan specimen (Johnson/Martini 215). The present example would appear to be the fourth known specimen. Hill dated it to c.1477 on the basis that Don Federigo, born in 1452, is portrayed as 'hardly more than twenty-five years old.' However, at that time Francesco di Giorgio was either in Siena or Urbino, not travelling to Naples until 1491.

‡4
PIETRO DA FANO (active c.1452-1464)

Lodovico III Gonzaga (1412-1478), octagonal uniface bronze plaquette, bust left wearing flat cap (mortier) and figured surcoat with jewel in front on cord; two ornaments on the shoulder, *rev.,* hollowed out impression of the obverse, 88.2 x 58.5mm, *pierced, with a small repair plug in the centre of the flan, a very fine contemporary cast, with natural brown patina* £7,000-10,000

Literature: cf. Hill 407; Armand I, 27

Provenance: Astarte VIII, Lugano, 11 October 2001, lot 50.

For the only other recorded example, described by Hill as an octagonal plaquette, see Hill 407b, Bargello 116 and Pollard and Rossi, 'Le Medaglie dei Gonzaga' in *I Gonzaga,* 1995, p. 398, illustration V.5. An identical portrait is found on Pietro da Fano's signed medal of Lodovico, on which Lodovico is given the title of Lieutenant General under Francesco Sforza. This would date the portrait to the period 1450-57, when he was allied to the Sforzas in Milan.

‡5
VETTOR DI ANTONIO GAMBELLO (CAMELIO) (c.1455/60-1537)

Self Portrait, bronze medal, 1508, VICTOR CAMELIVS SVI IPSIVS EFFIGIATOR MDVIII (Vettor Camelio made this image of himself 1508), head right with short curly hair, *rev.,* FAVE FOR SACRIF (Let Fortune attend the sacrifice), scene of a sacrifice with several figures around an altar, at the base of which are two goats; the central figure reaches up to light a torch from a bracket, 41mm, *a very fine contemporary striking, with brown patina* £1,000-1,500

Literature: Hill 446; Armand I, 115, 3; Kress 148; Hill, *Artists*, 43, 18; Johnson/Martini 235-236; Panvini Rosati 68.

Camelio was appointed Master of the Dies in the Venetian mint in 1480 and worked there until 1510. He also produced cast work and there is a signed plaquette of a lion, apparently unique, in the Kress collection (catalogue no. 46) as well as two signed bronze reliefs in the Ca' d'Oro, Venice. Pope-Hennessy attributed a statuette, *Faun playing a Double-Flute* (Ryskamp, C., 'Art in the Frick Collection' [1996], p.156) to Camelio on the basis of stylistic similarities to the central figure on the present medal.

‡6
FRA ANTONIO DA BRESCIA (fl. c.1487-1514)

Niccolò Michiel (1440-1518) and his wife Dea Contarini, bronze medal, NICOL. MICHAEL DOC ET EQs AC. S. MARci PRocv (Niccolò Michiel, doctor and knight, also procurator of San Marco), his bust left wearing round cap, robe pleated in front; signed below truncation, OP F A B, *rev.,* VXOR EIVS DEA CONTARENA (Dea Contarini, his wife), bust left, her hair in coif, wearing plain dress, 72.2mm, *a very fine contemporary cast, with brown patina* £4,000-6,000

Published: Voltolina 133; *Other Literature:* Hill 471; Hill (1920), pl. 10, 1; Armand I, 102, 2; Börner 177; Johnson/Martini 18; Scher 29.

Provenance: Kunst und Münzen, Lugano, 15-17 March 1979, lot 682; The Serenissima Collection, Arsantiqva, London, 19 April 2002, lot 61.

As Mark Wilchusky has pointed out in his entry to the British Museum's example in *Currency of Fame*, p. 106, 'this medal is widely regarded as Fra Antonio's masterpiece, a striking example of what Fabriczy referred to as the artist's "absolute photographic truth."' Niccolò Michiel, a Venetian lawyer and statesman, was given the post of Procurator of San Marco in 1500 after his successful prosecution of Antonio Grimani, the general of the Venetian armada and future Doge for his failure to engage the Turkish fleet off Lepanto in 1499. The medal bears Michiel's new title and probably therefore dates to 1500 or soon afterwards.

‡7
CRISTOFORO DI GEREMIA (active 1456-1476)

Alfonso V of Aragon, King of Naples (1396-1458), bronze medal, ALFONSVS REX REGIBVS IMPERANS ET BELLORVM VICTOR (King Alfonso, commander of kings and victor of wars), bust to right, resting on a crown, wearing a cuirass richly decorated with two winged genii holding a medallion bearing a scene of a centaur carrying a nymph, and a Medusa head below, *rev.,* VICTOREM REGNI MARS ET BELLONA CORONANT (Mars and Bellona crown the victor of the realm), Alfonso in antique armour seated right, holding upright sword and orb, crowned by Mars and Bellona; signed on the exergual line CHRISTOPHORVS HIERIMIA, 75.5mm, *on a thick, heavy flan, a very fine early cast with dark brown patina* £1,500-2,000

Literature: Hill 754; Armand I, 31, 1; Kress 210; Bargello 156; Börner 279; Johnson/Martini 99-100; Scher 35.

Provenance: Hess-Leu, Zurich, 11-12 October 1961, lot 989 and formerly in the H. G. Gutekunst collection, Stuttgart; Leu Numismatik, Auktion 74, Zurich, 19-21 October 1998, lot 730.

Alfonso's bust set upon a crown is copied from Pisanello's *Venator Intrepidus* medal of the same ruler made in c.1449. The medallion on his cuirass and the whole of the reverse scene are influenced by the art of Mantegna. The theme of the medal is one of victory and no doubt alludes to Alfonso's conquest of Naples from the Angevins in 1442 and the triumphal celebrations that took place in the following year. Hill and others have dated the medal to just before or just after the time of Alfonso's death in 1458.

‡8
LYSIPPUS THE YOUNGER (fl. 1471-1484)

Giovanni Alvise Toscani (c.1450-1478), bronze medal, IOHANNES ALOISIVS TVSCANVS ADVOCATVS (Giovanni Alvise Toscani advocate), bust left in round cap and gown, *rev.,* in four lines: PREVENIT AETATEM INGENIVM PRECOX (His precociousness runs ahead of his age) within laurel wreath, 73mm, *some light graffiti on the reverse, a very fine contemporary cast, with dark brown patina* £3,000-4,000

Literature: Hill 812; Armand II, 28, 11; Kress 221; Bargello 179; Johnson/Martini 298-300; Morgenroth 82; L. A. Waldman, 'The Modern Lysippus: A Roman Quattrocento Medalist in Context', in Scher, S. (ed.), *Perspectives on the Renaissance Medal,* 2000, p. 100 and fig. 5.11.

Provenance: Astarte VIII, Lugano, 11 October 2001, lot 53.

Toscani, born in Milan, was a protégé of Francesco Sforza. In 1468 he went to Rome and became consistorial advocate, c.1473, and auditor general, 1477, under Sixtus IV. This is one of the two large medals of him made by Lysippus, both with overtly egotistical reverse inscriptions. The legend on the other can be translated as 'Whether he is more outstanding as a jurist, orator, or poet is uncertain.' With his title as *Advocatus* the present medal must date to c.1473-1477, when he was aged between twenty-three and twenty-seven.

‡9
ATTRIBUTED TO GIOVANNI CANDIDA (c.1445/50-1498/9)

Robert Briçonnet (died 1497), bronze medal, ROB. BRICONET. PARLAMENTI. INQVESTAR. PRESID. (Robert Briçonnet President of the Parliament of Inquiries), bust right with short curly hair, wearing plain cap and robe with pleated front, *rev.,* in five lines: MARCET SINE ADVERSARIO VIR-TVS (Virtue withers without opposition), 60.7mm, *edge somewhat smoothed, a very fine old cast with dark brown patina*
£500-700

Literature: Hill 837; Armand II, 85, 7; Kress 228 (61mm 'of doubtful age'); Scher p. 122.

The original medal dates from between 1488, when Briçonnet became *Président aux Enquêtes* and 27 October 1493 when he was created Archbishop of Rheims.

‡10
SCHOOL OF GIOVANNI CANDIDA

François de Valois, later Francis I of France (born 1494, King 1515-1547), bronze medal, 1504, FRANCOIS. DVC. DE. VALOIS. COMTE. DANGOLESME. AV. X. AN. D. S. EA (Francis Duke of Valois, Count of Angoulême, in the tenth year of his age), bust right wearing cap with back and fore-flaps turned up and circular badge, his robe with falling collar, *rev.,* NOTRISCO. AL BVONO. STINGO. EL. REO. MCCCCCIIII (I nourish the good and extinguish the bad 1504), a salamander in flames, 66.5mm, *pierced, some light graffiti in obverse field, a very fine contemporary cast, with brown patina* £1,500-2,000

Literature: Hill 848; Armand II, 187, 1; Kress 232; Bargello 193.

The medal shows the first appearance of the salamander as the device of Francis I.

Lot 11 *(enlarged)*

‡11
JACOPO NIZZOLA DA TREZZO (c.1514-1589)

Mary Tudor, Queen of England (born 1516, Queen 1553-1558), gold medal, MARIA. I. REG. ANGL. FRANC. ET. HIB. FIDEI. DEFENSATRIX (Mary I, Queen of England, France and Ireland, Defender of the Faith), bust left, wearing an ornately embroidered gown, a brooch with pendant pearl at the breast, and a cap adorned with jewels, with a veil falling down the back; below, signed IAC TREZ, *rev.,* CECIS VISVS TIMIDIS. QVIES (Sight to the blind, tranquility to the fearful), a figure of Peace, wearing antique drapery and a radiate crown, seated on a throne facing three-quarters right, holding palm and olive branches in her raised right hand and, in her left, a flaming torch with which she sets fire to a pile of arms and armour laid out before her; below the throne are a cube with two clasped hands on one of its sides and a pair of scales (symbolizing Stability, Unity and Justice); to the left, a group of suppliant figures is beset by storms; to the right are other figures and a round temple; above, rays issuing from a cloud; in the foreground, a river, 67.7mm, 151.80g, *with a black inventory number R2463 inked on the reverse, some field scratches but a superb contemporary cast, one of only two known in gold*

£80,000-120,000

See also enlargements on previous page and on inside front cover.

Published: Attwood p. 120; *Other Literature:* Attwood 80a; Scher 54 (both describing the British Museum gold example with a diameter of 69 mm and weight of 183.48g); M.I. I/72/20; Armand I, 241, 3; van Loon I, 10; Bargello 725 (silver, 67.5mm); Middeldorf/Steibral pl. 72 (silver, 68mm, ex Chigi collection); Attwood 80b (silver, 66mm, British Museum); Börner 776 (bronze, 67.5mm).

Provenance: The late Baroness Batsheva de Rothschild collection, Christie's, 14th December 2000, lot 36. The inventory number R2463 on the reverse may relate to the Nazi requisitions of 1940-1. Batsheva de Rothschild probably acquired the medal by inheritance and its previous owner was most probably Baron Alphonse (1827-1905). It has been suggested that Alphonse de Rothschild bought it in a lot of twenty-two works of art from the Viennese Habsburgs.

Conventionally known as the 'State of England' medal, this was undoubtedly da Trezzo's masterpiece (Attwood in *Currency of Fame* called it 'the most spectacular of da Trezzo's medals'). It was commissioned by Philip in the year of his marriage to Mary and was produced by da Trezzo in London in late 1554. The Queen's bust shows many affinities to Mary's painted portrait by Antonis Mor which was commissioned by Charles V and completed in November-December 1554 (see Strong, R., *Tudor and Jacobean Portraits,* I, pp. 209-212, II, pl. 415). In Mor's painting Mary is shown in three-quarter view but in both the painting and the medal she wears the same pendant jewel, likely to be the one sent to her by Philip in June 1554, before their marriage. That jewel has been described as 'a great diamond with large pearl pendant, one of the most beautiful pieces ever seen in the world' (Hume, M., *Two English Queens and Philip,* London, 1908, quoted in Strong, *op. cit.,* p. 212). Attwood (2003) states that while it is probable that the painting served as a model for the medal, da Trezzo's presence in London in late 1554 might suggest that painter and medallist both attended the same sitting by the queen.

The reverse symbolises the peaceful state of the kingdom and the figure of Peace is said to bear the features of Mary herself. Peace setting fire to arms ultimately derives from Roman coinage and had been used by Cellini in his 1534 medal of Pope Clement VII (Attwood p. 317, fig. 48).

Any 16th Century gold medal of this stature is a great rarity. The example in the British Museum is thought to have a Spanish provenance and may be one of the pieces sent to Spain by Philip himself. It was lot 184 in Sotheby's sale of 19 July 1864, when offered as the property of Lt. Gen. John Drummond of Gloucester, and it reappeared at Sotheby's as lot 2 in the sale of coins and medals belonging to Reginald Huth, 8 April 1927. Here it was acquired for the record price of £480 by the Worshipful Company of Goldsmiths and subsequently donated to the British Museum. The present example, the only other extant in gold, is lighter by some 30g and very slightly smaller although the quality of the chasing and the manner in which the fields are tooled and the edges cross-filed are virtually identical.

‡12
JACOPO NIZZOLA DA TREZZO (c.1514-1589)

The future Philip II of Spain (born 1527, King of Spain 1556-1598, King of England 1554-1558), bronze medal, 1555, PHILIPPVS. REX. PRINC. HISP. AET. S. AN. XXVIII. (King Philip, Prince of Spain, aged 28), half-length cuirassed bust three-quarters right with head in profile, a ribbon tied to his right arm; signed and dated below, IAC. TREZZO F. - 1555, *rev.,* IAM. ILLVSTRABIT. OMNIA (Now he will illuminate all things), Apollo in four-horse chariot traversing the sky; below, a coastal scene with rocky outcrop, a harbour, castle and blasted tree from which a new shoot is growing, 69mm, *an extremely fine contemporary cast, with brown patina* £2,500-3,500

Literature: Armand I, 241, 2; Attwood 85; van Loon I, 4; Bargello 723 (silver, 68mm); Kress 437 (lead, uniface).

Provenance: Glendining's, *Medals of the Renaissance,* London, 10 June 1987, lot 327; Adalbert von Lanna collection, Auktionhaus Lepke, 16-19 May 1911, lot 691 (there bearing an inventory number 3088 painted in white on the reverse).

The medal was probably intended to form a pair with da Trezzo's medal of Mary (see the preceding lot). The reverse illustrates Philip's *impresa:* Apollo moving from the rocky coast to the safety of a harbour, implying the dawn of a new age. The *impresa* is illustrated in Girolamo Ruscelli, *Le Imprese Illustri con espositioni et discorsi,* Venice, 1566, where the author states that Philip himself inspired its design (see Graziani, R., 'Philip's Impresa and Spenser's Souldan', *Journal of the Warburg and Courtauld Institutes,* vol. 27, London, 1964, p. 322).

‡13
GIOVANNI DA CAVINO (1500-1570)

Julius Caesar and Augustus, silver medal, C CAESAR DICT PERPETVO (Caius Caesar, dictator for life), laureate head of Julius Caesar right, flanked by a lituus and star, *rev.,* DIVVS AVGVSTVS PATER (The divine Augustus, Father), laureate head of Augustus left, 37mm, 24.80g., *struck from the original dies, extremely fine and toned* £500-700

Literature: Lawrence 3; Klawans p. 22, 1.

‡14
GIOVANNI DA CAVINO (1500-1570)

Girolamo da Panico (died 1558) and Pompeo Ludovisi (c.1520-1565), bronze medal, HIERONYMVS PANICVS. PAT. POMPEIVS LODOVISIVS. BON (Girolamo da Panico of Padua, Pompeo Ludovisi of Bologna), jugate busts left, *rev.,* GENIO BENEVOLENTIAE DVLCIS (To the Genius of sweet benevolence), Genius standing left, holding dolphin and sacrificing with patera held over flaming altar, 37mm, *a contemporary striking, extremely fine, with brown patina* £1,000-1,500

Published: Voltolina 402; Toderi/Vannel 941; *Other Literature:* Armand I, 183, 25; Kress 395; Lawrence 102; Panvini Rosati 165; Bargello 767; Johnson/Martini 1184-5; Attwood 278.

Provenance: The Serenissima Collection, Arsantiqva, London, 19 April 2002, lot 143.

Girolamo da Panico was a Paduan poet and musician who died blind in 1558. Pompeo Ludovisi of Bologna received the title of Count in 1536 from Pope Paul III and was the father of Pope Gregory XV.

‡15
GIOVANNI DA CAVINO (1500-1570)

Goro Gualtieruzzi, bronze medal, GORVS GVALTIERVTIVS (Goro Gualtieruzzi), head left with short beard, *rev.,* PATAVIVM (Padua), a female figure with wind-blown ribbons at her back, clinging to the mane of a galloping horse to restrain it, 37mm, *a contemporary striking, very fine and rare, with brown patina* £1,000-1,500

Published: Voltolina 419; Toderi/Vannel 942; *Other Literature:* Armand I, 181, 18; Bargello 766; Lawrence 95.

Provenance: The Serenissima Collection, Arsantiqva, London, 19 April 2002, lot 147.

Goro (Gregorio) Gualtieruzzi was an intellectual of the humanist circle in Padua and was an executor of the estate of Pietro Bembo in 1547.

‡16
GIOVANNI DA CAVINO (1500-1570)

Marcantonio Contarini (1485-1546/8), bronze medal, 1540, M ANTONIVS CONTARENVS (Marcantonio Contarini), draped bust left, *rev.,* PATAVIVM (Padua), personification of Padua, holding scales and cornucopiae, seated left on cuirass and shields, her foot resting on a helmet; in exergue M.D.X.L., 40mm, *tiny mark above the head and with an edge bruise, a contemporary striking, extremely fine, with brown patina* £600-800

Published: Voltolina 317; *Other Literature:* Armand I, 180, 11; Lawrence 88; Johnson/Martini 1163-4; Toderi/Vannel 939; Attwood 270.

Provenance: The Serenissima Collection, Arsantiqva, London, 19 April 2002, lot 109.

Marcantonio Contarini, a Paduan statesman, was *podestà* of Vicenza in 1523-4 and of Padua 1539-40 as well as being an ambassador to the courts of Charles V and Pope Paul III. An example of this medal was placed under the foundations of the loggia in Piazza Contarena, Udine.

‡17
GIOVANNI DA CAVINO (1500-1570)

Hercules, bronze medal, head of Hercules right, lion-skin tied around neck, *rev.,* Lichas presenting the shirt of Nessus to Hercules; in the background, an arch; in exergue, HB monogram and eagle, 41mm, *a very fine contemporary cast* £300-500

Literature: Gorini, 'New Studies on Giovanni da Cavino', *SHA* 21, 1987, p. 47, fig. 3; Toderi/Vannel 975 (as HB monogrammist); Lawrence 76; Kress 411; Attwood 298

Provenance: Sylvia Phyllis Adams collection, Bonham's, London, 23 May 1996, lot 135 *(part).*

Formerly attributed to the HB monogrammist, the initials on the medal have since been identified as standing for 'Hercules Buphiloponus' (Hercules, 'loving labour like an ox'). These are the first words of the inscription found below Ammanati's statue of Hercules in the courtyard of Marco Mantova Benavides' house in Padua. Cavino's head of Hercules is taken from an ancient Roman intaglio.

‡18
SCHOOL OF LEONE LEONI

Gianfrancesco Trivulzio (1509-1573), bronze medal, IO. FRAN. TRI. MAR. VIG. CO. MVSO. AC. VAL. REN. ET. STOSA. D (Gianfrancesco Trivulzio, marquis of Vigevano, count of Mesocco and lord of Rheinwald and Stoss), bust to right, wearing cuirass and mantle; on truncation, AET 39 (Aged 39), *rev.,* FVI SVM ET ERO (I was, I am and I will be), a nude figure of Fortune, holding a piece of drapery, standing on a dolphin, passing over the sea, in which figures are drowning; above and below, the four winds, 59mm, *a very fine contemporary cast with brown patina*
£1,500-2,000

Literature: Armand II, 302, 13 bis; Scher 53; Kress 360a; Molinari 33; Bargello 432; Börner 681; Attwood 146.

Provenance: Timothy Clifford collection, Spink, 21 May 1996, lot 90.

The age of the sitter dates the medal to c.1548. It used to be attributed to Galeotti but, as Attwood states, because of difficulties with style and date, 'it is not impossible that it is instead by Leone Leoni.' Gianfrancesco Trivulzio was accused of poisoning Francesco II Sforza. His wealth was confiscated but later returned by Charles V.

‡19
PASTORINO DE' PASTORINI (c.1508-1592)

Girolama Sacrata, uniface bronze medal, 1555, HIERONIMA SACRATA M.D.LV. and leaf (Girolama Sacrata 1555), her bust right wearing gown with low square-cut neck, chemise, row of pearls, ear-ring and braided hair adorned with pearls; signed on truncation, P, 70.3mm, *pierced, an extremely fine contemporary cast, with light brown patina* £2,000-3,000

Literature: Armand I, 206, 108; Kress 330; Bargello 361; Börner 640; Attwood 520.

Provenance: Morton & Eden, London, 18 April 2002, lot 623.

Girolama Sacrata may have been related to Paolo Sacrata, a canon of Ferrara.

‡20
DOMENICO DI POLO DE' VETRI (after 1480-c.1547)

Alessandro de' Medici (1513-1537), struck silver medal, ALEXANDER. MED. FLORENTIAE. P (Alexander de' Medici, first Duke of Florence), bare head right, *rev.,* five line inscription: SOLATIA LVCTVS EXIGVA INGEN-TIS (The meagre consolation of great mourning) within an oak wreath, 35.8mm, *a contemporary striking, a few minor marks in the obverse field but extremely fine and well toned* £4,000-6,000

Published: Toderi/Vannel 1386; *Other Literature:* Armand I, 150, 18 (as Cellini); Bargello 326; Attwood 775.

Provenance: Astarte VIII, Lugano, 11 October 2001, lot 32.

The portrait of Alessandro has in the past been attributed to Cellini. In his autobiography, Cellini records being commissioned to make a medal of Alessandro and that the wax model for the obverse was accepted by the Duke in 1535. Cellini completed the die in Rome later that year. In the absence of instructions from the Duke for the reverse type, Cellini began work on his own design but the die was apparently never completed. Plon (*Benvenuto Cellini,* Paris, 1883) argued that the present medal was struck from Cellini's portrait die, together with a reverse die engraved by him when he heard of Alessandro's assassination by Lorenzino de' Medici in 1537. Attwood has pointed out that this argument falters when one considers that the obverse die is linked to a beardless portrait die of Alessandro's successor Cosimo de' Medici, in a medal struck in 1537 (Attwood 776). Stylistically both are by the same hand but Cellini could not have been responsible because at that time he was absent from Florence, visiting Rome, Padua and France. Discounting Cellini, Domenico de' Vetri is the most likely candidate.

‡21
PIETRO PAOLO GALEOTTI (c.1520-1584)

Girolamo Figino and Jacopo Antonio Figino, bronze medal, 1562, HIERONIMVS. FIGINVS. MDLXII (Girolamo Figino 1562), draped bust of Girolamo left, *rev.,* IAC. ANT. FIGINVS M.D.LV. (Jacopo Antonio Figino 1555), bust left wearing pleated collar, high-buttoned doublet and cloak, 36.5mm, *with edge mark at top, a very fine contemporary cast in high relief, with mottled brown patina* £1,500-2,000

Published: Toderi/Vannel 1555; *Other Literature:* Armand II, 232, 13 and III, 250, C; Hill, *Artists*, 63, 43.

Provenance: Astarte VIII, Lugano, 11 October 2001, lot 63.

Girolamo Figino (1524-1569) was a pupil of Giovanni Paolo Lomazzo, the painter and writer on art of whom Galeotti also made a medal. Nothing appears to be known of Jacopo Antonio Figino.

‡22
ANTONIO ABONDIO (1538-1591)

Archdukes Albrecht VII (1559-1621) and Wenzel (1561-1578), uniface silver medal, ALBERTVS. WENCESLAVS. ARCHIDV. AVSTRIAE (Albrecht [and] Wenzel, archdukes of Austria), their youthful jugate busts left, each wearing a ruff collar; signed A.A on truncation, 47.2mm, *an extremely fine contemporary cast with light toning* £2,000-3,000

Literature: Attwood 1121; Habich 3410; *Prag um 1600* p. 579, 462.

Provenance: Sotheby's, London, 25 May 2000, lot 113.

A version dated 1568 (Scher 63a) shows that Albrecht was aged nine and his brother Wenzel seven when the medal was made. Two years later they accompanied their sister Anna to Spain, where they were brought up. They were sons of the Emperor Maximilian II and were younger brothers of Rudolph II and Matthias.

‡23
ALESSANDRO CESATI, called Il Grechetto (c.1500-after 1546)

King Priam of Troy, bronze-gilt medal, ΠΡΙΑΜΟΣ ΒΑΣΙΛΕΥΣ (King Priam), bearded, draped and diademed bust of Priam right, *rev.,* ΤΡΟΙΑ (Troy), the walled city of Troy, one of the upper central buildings inscribed ΙΛΙΟΝ (Ilium); the harbour and four galleys in the foreground, 39mm, *graffiti in the obverse field, a very fine contemporary piece and apparently a struck example* £1,000-1,500

Published: Toderi/Vannel 2103; *Other Literature:* Kress 369; Johnson/Martini 1898-1901; Attwood 941.

Provenance: Astarte VIII, Lugano, 11 October 2001, lot 92 (as struck).

Priam was the legendary King of Troy, the father of Hector and Paris. Cesati made this and a companion medal of Queen Dido of Carthage while working at the Papal mint. A medal of Paul III, c.1549, depicting a bird's eye view of the city of Rome as its reverse (Attwood p. 380, 71) shows strong affinities to this view of Troy. The present medal appears to have been struck and as such is a rarity; most known specimens are cast.

‡24
GIOVANNI FEDERICO BONZAGNI (1508-1588)

Alessandro Farnese, Pope Paul III (born 1468, Pope 1534-1549), struck silver medal (1549), PAVLVS III PONT MAX AN XVI (Paul III, Pope, [regnal] year 16), bust left in richly decorated cope and morse; signed below truncation, I. FEDE. PARM., *rev.,* RVFINA (Rufina) – TVSCVL REST (The restitution of Tusculum), views of the Villa Rufina and the city of Tusculum (Frascati), 36.4mm, *a contemporary or early striking, some tooling in the obverse field, extremely fine and toned* £600-800

Literature: Armand II, 168; Bonanni XXVII; Panvini Rosati 116; Attwood p. 387; Toderi/Vannel 2130 *obv.* and 2067 *rev.*

Provenance: Astarte IX, Lugano, 15 May 2002, lot 760.

The medal commemorates the completion of the Villa Rufina in Frascati, built by Monsignor Alessandro Ruffini in 1549. In 1628 it was acquired by the Falconieri family and was renamed the Villa Falconieri. Its re-design at that time has been attributed to Francesco Borromini. Toderi/Vannel attributed the unsigned reverse to Cesati.

‡25
AFTER GIOVANNI HAMERANI (1646-1705)

Benedetto Odescalchi, Pope Innocent XI (born 1611, Pope 1676-1689), gold medal (unsigned), 1676, INNOCENTIVS. XI. PONT. MAX. A. I. (Pope Innocent XI [regnal] year 1), bust right, wearing mozzetta, camauro and stole; dated below truncation, MDCLXXVI, *rev.,* FIAT. PAX. IN. VIRTVTE. TVA (Peace be within thy walls), the dove of the Holy Spirit radiating light, 31mm, 16.83g, *apparently cast from a struck example, extremely fine* £500-700

Literature: cf. Bonnani XXV; Lincoln 1408; Klauss 532; Börner 1230.

Provenance: Astarte XI, Lugano, 12-13 December 2002, lot 1372.

‡26
GIOVANNI HAMERANI (1646-1705)

Pietro Ottoboni, Pope Alexander VIII (born 1610, Pope 1689-1691), gold medal, 1690, ALEXAN VIII PONT M A I (Pope Alexander VIII [regnal] year 1), bust right, wearing mozzetta, camauro and stole; signed below truncation, HAMERANVS, *rev.,* DOMINI EST ASSVMPTIO NOSTRA (Our approval comes from the Lord), the Papal throne in St. Peter's; the radiant dove of the Holy Spirit above; dated below throne, 1690, 31.4mm, 13.92g, *small edge knock, struck on an uneven flan, about extremely fine and very rare in gold* £1,500-2,000

Literature: Bonnani IV; Klauss 550; *cf.* Lincoln 1503.

Provenance: Astarte XI, Lugano, 12-13 December 2002, lot 1373.

FELICE LVDOVICO REGNANTE DVODECIMO CESARE ALTERO GAVDE OMNIS NAGIO

Lot 27

LVGDVN RE PVBLICA GAVDETE BIS ANNA REGNANTE BENIGNE SIGFVI CONFLAVIT

FRANCE

‡27
NICOLAS LECLERC AND JEAN DE SAINT-PRIEST

Louis XII (born 1462, King of France 1498-1515) and Anne of Brittany (1476-1514), bronze medal, + FELICE. LVDOVICO. REGNA[N]TE. DVODECIMO. CESARE. ALTERO. GAVDET. OMNIS. NACIO. (In the blessed reign of Louis XII, another Caesar, the whole nation rejoices), bust of Louis XII right, wearing crown over his cap and the collar and badge of the Order of St. Michael; field semé of fleurs-de-lis; below truncation of bust, a lion passant (the symbol of the city of Lyons), *rev.,* + LVGDVN. RE. PVBLICA. GAVDE[N]TE. BIS. ANNA. REGNANTE. BENIGNE. SIC. FVI. CONFLATA. 1499. (The community of Lyons rejoicing in the second reign of good Queen Anne, I was cast. 1499), crowned and veiled bust of Anne left, wearing necklace and long cord with jewel pendant; field semé of fleurs-de-lis and ermine tails; below truncation, a lion passant, 114mm, *an old inventory number VII inked on the edge, a very fine contemporary cast with light brown patina* £5,000-7,000

Literature: Mazerolle II, 9, 27; Jones I, 15; Tricou 4; Hill (1920), pl. 24, 3; Wallace S. 362; Scher 140.

A gold example of this medal, now lost, was presented to Anne in commemoration of the state visit of Louis to Lyons in 1499. It was commissioned by the City of Lyons on 18 March 1499 and, as Giard has pointed out in *Currency of Fame* is 'one of the milestones in French medallic art' which 'helped to introduce medalmaking into France.' It must have been very popular since numerous later casts are known to exist. Large uniface reliefs after these medallic portraits exist: one of Louis XII is in the Wallace Collection, London *(catalogue of Sculpture*, S. 153), and a companion relief of Anne was sold by Sotheby's, London, *European Works of Art and Sculpture,* 11 July 2001, lot 97.

‡28
LYONNAIS SCHOOL (1523)

Tommaso Guadagni (1454-1533), bronze medal, 1523, DE GVADAGNIS. CI. FLO: (de Guadagni of the city of Florence), half-length figure left, wearing cap and robes, *rev.,* twelve line inscription reading: NOBILIS. THOMAS. DE. GVADAGNIS. CIVIS. FLOR. CONSILIARI-VS. ATQ. ORDINARIVS. MAGISTER. DOMVS. CH-RISTIANISSIMI FRAN-CISCI. P. GALLOR. R. AC. DV. MEDIO. HAC. CAPPE. FACIEDAM. CVRAVIT. AN. D. MDXXIII (The noble Tommaso Guadagni, citizen of Florence, councillor and ordinary, major-domo of the most Christian Francis I, King of the French and Duke of Milan, saw to it that this chapel was built in AD 1523), 103mm, *pierced, centre of the reverse weak, otherwise a very fine contemporary cast, the portrait in high relief, with fine brown patina* £1,500-2,500

Literature: Mazerolle 53; Armand II, 96, 11; Toderi/Vannel 1680; Tricou 12; *cf.* Kress 534 (with Guadagni shield on the reverse).

Tommaso Guadagni was Florentine consul at Lyons, 1505, municipal councillor, 1506-1527 and councillor and major-domo to Francis I in 1523. The medal commemorates the foundation of the chapel of the Guadagni in the Church of the Jacobins at Lyons.

MARCVS ANTO
NIVS MEMMO DVX VENETIARV

Lot 29

D·PRINCEPS FRANCISCVS MEDICES

Lot 30

‡29
GUILLAUME DUPRÉ (c.1579-1640)

Marcantonio Memmo, Doge of Venice (Born 1536, Doge 1612-1615), uniface silver medal, 1612, MARCVS ANTONIVS MEMMO DVX VENETIARVM (Marcantonio Memmo Doge of Venice), bust of Memmo right, bearded, wearing Doge's cap and robes; below truncation, signed and dated G. DVPRE. F. 1612, 92mm, *pierced, a few light scratches in the fields but well toned, an extremely fine contemporary cast* £10,000-15,000

Literature: Mazerolle 669; Jones 37 = Jones, *Art of the Medal,* pl. 5, 189; Scher 147.

Provenance: Sotheby's, London, 12 July 1993, lot 49.

Memmo's portrait ranks as one of the medallist's masterpieces and the present example is believed to be the finest known. Memmo was elected Doge on 24 July 1612 at which point Dupré, who was in Mantua at the invitation of Francesco IV Gonzaga, was evidently given the commission for the medal.

Of the twelve specimens recorded by Jones, ranging in diameter from 86mm to 91mm, only two are cast in silver – the example in the Bibliothèque Nationale, Paris (88.5mm) and the British Museum specimen (91mm). Jones commented that the BM specimen is extensively worked by hand – 'This is not typical of Dupré's work and it is not clear whether or not the chasing was done by him.' The fine detail of the present piece, however, is not chased but cast directly from the mould, as is normally the case with Dupré's work.

‡30
GUILLAUME DUPRÉ (c.1579-1640)

Francesco de' Medici (1594-1614), uniface bronze-gilt medal, 1613, D. PRINCEPS FRANCISCVS MEDICES (Don Francesco de' Medici, Prince), cuirassed bust right in high collar, with mantle draped over far shoulder; faintly signed and dated on the truncation, G DP. 1613, 95.3mm, *the reverse with a sharp incuse impression of the obverse, an extremely fine contemporary cast with fire-gilding applied to the obverse, the reverse with mottled brown patina* £2,500-3,500

Literature: Mazerolle 673; Jones 43; Bargello 478; Molinari 246.

Provenance: Münzen und Medaillen 90, Basel, 14 June 2000, lot 482.

Francesco de' Medici was a son of Ferdinando I and brother of Cosimo II (grand duke of Tuscany, 1609-1621). The medal was made on Dupré's visit to Florence in 1613, when he also made medals of the grand duke and his wife Maria Magdalena of Austria. In the same year Francesco was put in command of Tuscan forces to aid the Gonzagas in a territorial dispute with Charles Emmanuel of Savoy. Francesco died on 17 May 1614 at Pisa, aged only twenty-one. The frontispiece to Alessandro Adimari's eulogy of the prince, published in Florence in 1614, bears an engraved portrait by Jacques Callot which is largely taken from Dupré's medal.

‡31
ABRAHAM DUPRÉ (1604-1647)

Jacques Boiceau (died 1633/38), bronze medal, 1624, IACQUES. BOICEAV. SR. DE. LA. BARRAVDERIE. (Jacques Boiceau Seigneur de la Barrauderie), bust right wearing ruff, embroidered doublet and cloak; signed and dated below bust, AB. DVPRE. F. 1624, *rev.,* NATVS. HVMI. POST. OPVS. ASTRA. PETO. (Born of the earth I gain the sky after labour), silk moths hovering above a landscape inhabited by silk worms, 71.3mm, *pierced, an extremely fine contemporary cast with brown patina* £1,000-1,500

Literature: Mazerolle 712; Jones 72; Kress 572.

Abraham Dupré was the fourth child of Guillaume Dupré and the present medal is his earliest, executed when he was only twenty years old. Boiceau was *Intendant des Jardins* to Louis XIII and his *Traité du Jardinage* was published in 1638, after his death. The commission for this medal probably stems from Boiceau's friendship with Guillaume Dupré, to whose son Jacques he was godfather. For more details regarding Boiceau, see Hazelhurst, F. H., *Jacques Boyceau and the French Formal Garden,* Athens, Georgia, 1966.

‡32
NICOLAS BRIOT (c.1579-1646)

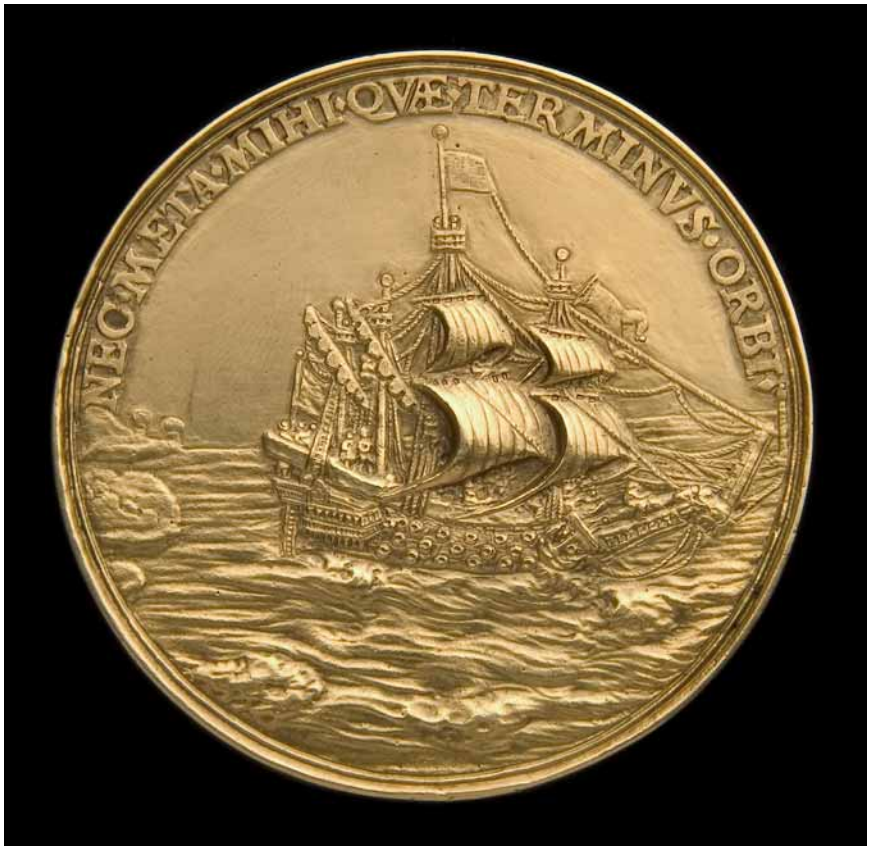
Charles I (born 1600, King 1625-1649), gold medal (1630), CAROLVS. I. D. G. MAG. BRITANIÆ. FRAN. ET. HIB. REX. (Charles I, by the grace of God, King of Great Britain, France and Ireland), bare head right wearing large ruff, mantle, cuirass and badge of the Order of the Garter, the mantle ornamented with the king and queen's interlinked cyphers, CC and CH; below, signed NBRIOT, *rev.,* NEC. META. MIHI. QVÆ. TERMINVS. ORBI. (Nor is that a limit to me, which is a boundary to the world), a ship sailing to right under full sail; on the left, the sea-shore with fort, 59.4mm, *somewhat burnished, a very fine early cast with fine chasing, extremely rare in gold* £4,000-6,000

Literature: Mazerolle 572/573; M.I. I/256/40 and 41; Jones 144/148

Provenance: Sotheby's, New York, 8-9 December 1992, lot 176.

The present medal differs from those published. Examples with the corrected spelling of QVÆ (as here) normally depict the king with a lovelock resting on his ruff (which is absent here). The medal was re-issued with a different bust of the king in 1639.

Conventionally known as the 'Dominion of the Sea' medal, this work underlines Charles's instructions to Sir William Boswell, his minister in The Hague: 'We hold it a principle not to be denied that the King of Great Britain is a Monarch at sea and land to the full extent of his dominions. His Majesty finds it necessary for his own defence and safety to re-assume and keep his ancient and undoubted right in the dominion of these seas.' Jones commented (p. 145) that Briot's 'Dominion of the Sea' medal is 'easily his best.'



‡33
JEAN WARIN (1606-1672)

Louis XIV (born 1638, King of France 1643-1715) and Anne of Austria (1601-1666), bronze medal (1645), ANNA. D. G. FR. ET. NAV. RE. R. MATER. LVD. XIV. D. G. FR. ET. NAV. REG, CHR (Anne, by the grace of God, Queen Regent of France and Navarre, mother of Louis XIV, by the grace of God, most Christian King of France and Navarre) half-length busts of Louis XIV, as a six year old, and his mother, Anne of Austria, facing each other, the child playing with the fastening of his mother's dress, *rev.,* OB. GRATIAM. DIV. DESIDERATI. REGII. ET. SECVNDI. PARTVS – QVINTO. CAL. SEPT. 1638 (In thanks for the longed-for and happy birth of the king – 5 September 1638), the front elevation of the Val-de-Grâce as planned by François Mansart, 94.6mm, *with original loop mount, the fields and background to the lettering stippled, an extremely fine early and possibly contemporary cast, with brown patina* £1,500-2,500

Literature: Mazerolle, *Warin,* I, 60; Jones 208; Scher 154 (in silver, 95.7mm).

As Jones has noted in *Currency of Fame,* the medal commemorates the laying of the foundation stone of the Val-de-Grâce on 1 April 1645. It provides the only record of the plans for the church at that stage by François Mansart, for they were modified four months later and were ultimately superseded when Mansart was replaced by Jacques Lemercier in October 1646.

The present example appears to be cast from a mould in which the obverse field and certain other details have been finely stippled. The effect to the obverse is that the smooth modelling of the figures of mother and son contrast with the stippled background giving more depth to the scene as a whole. The quality of the cast itself is excellent and it may well have been created for a special presentation.

‡34
AFTER JEAN WARIN (1606-1672)

Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), silver-gilt medal, ARMANDVS IOANNES CARD. DVX DE RICHELIEV (Armand-Jean, Cardinal, Duc de Richelieu), bust right wearing biretta and cardinal's robes with the sash and badge of the Order of the Holy Spirit, *rev.,* TANDEM VICTA SEQVOR (Conquered at last, I follow), Fame, blowing a trumpet from which hangs a banner emblazoned with the cardinal's arms, driving a four-horse richly decorated chariot over rocky terrain; France is seated in the chariot, holding sword and palm branch and crowned by a winged Victory flying down from above; Fortune with billowing drapery is chained to the rear of the chariot; signed in exergue, WARIN, 73mm, *loop-mounted, a very fine hollow cast made from two plates joined together* £600-800

Literature: cf. Mazerolle, *Varin* I, 5; Jones 184; Scher 153.

Provenance: Rosenheim collection, Sotheby's, 30 April 1923, lot 569 *(part)* and illustrated on pl. 28; Alfred Spero; Sotheby's, London, 4-5 October 1990, lot 658 and 9-10 April 1992, lot 487.

This is a smaller version of Warin's medal of 1630. It bears a slightly different obverse legend reading CARD. DVX rather than CARDINALIS and the final letter V is in fact an inverted A. Moreover the date below the artist's name is missing. It has been formed by the joining of two plates but is likely to be from the hand of a copyist rather than from Warin's own workshop.

GERMANY AND THE LOW COUNTRIES

‡35
HANS REINHART THE ELDER (c.1510-1581)

Maximilian I, Holy Roman Emperor (born 1459, Emperor 1493-1519), lozenge-shaped medal, bust right in cap, coat with wide fur collar, wearing the collar and badge of the Order of the Golden Fleece, *rev.,* two-line inscription below Austrian shield: MAX. I. IMP/ M.D.II (Maximilan I Emperor 1502), 33.1 x 36.7 x 10mm, 57.07g, *an extremely fine contemporary cast* £1,500-2,500

Literature: Habich 1925, pl. 203, 1; Domanig 15.

Provenance: Robert Ball, Berlin, 1929; Sotheby's, London, 5 July 1994, lot 113.

Habich recorded only two specimens, in Vienna and Münich, although later casts exist. He dated it to c.1540. Its precise status and the relevance of the date 1502 remain unclear.

‡36
HANS REINHART THE ELDER (c.1510-1581)

Johann Friedrich I, Elector of Saxony (born 1503, Elector 1532-47, died 1554), silver-gilt medal, 1535, IOANNS. FRIDERICVS. ELECTOR. DVX SAXONIE. FIERI. FECIT. ETATIS SVAE. 32 (Johann Friedrich caused [this] to be made in the thirty-second year of his age), half-length bust facing three-quarters right, wearing a pleated shirt with high collar beneath a fur cloak, a chain around the neck and holding a sword which twice pierces the inscription, and an electoral hat with decorated band and ostrich plume; inscribed on the collar: XRENXALSXINXEREN (part of a German motto 'Alles in Ehren Kann niemand wehren' – There is no defence against an honourable man); signed by the sword pommel with HR monogram, *rev.,* SPES. MEA. IN. DEO. EST. ANNO. NOSTRI. SALVATORIS. M. D. X. X. X. V (My hope is in God, the year of our Saviour 1535), oak or maple-branch stops between the words; Johann's full heraldic achievement on an elaborate shield ornamented with scrolls, oak-leaf tendrils and grotesque birds' heads, 65.8mm, *with traces of having been mounted at the top edge, a very fine contemporary cast* £1,500-2,000

Literature: Habich 1935, pl. 204, 3; Domanig 154; Kress 605; Trusted 139; Scher 126.

Provenance: Emiliano Gallo Ruiz collection, Sotheby's, London, 5-6 October 1989, lot 259.

The bust of the elector is taken from paintings and prints by Lucas Cranach the Elder. For the artist's original wooden model see Habich pl. 204, 3a. Another version of the medal exists with the elector aged 41 and dated 1544, retaining the same portrait.

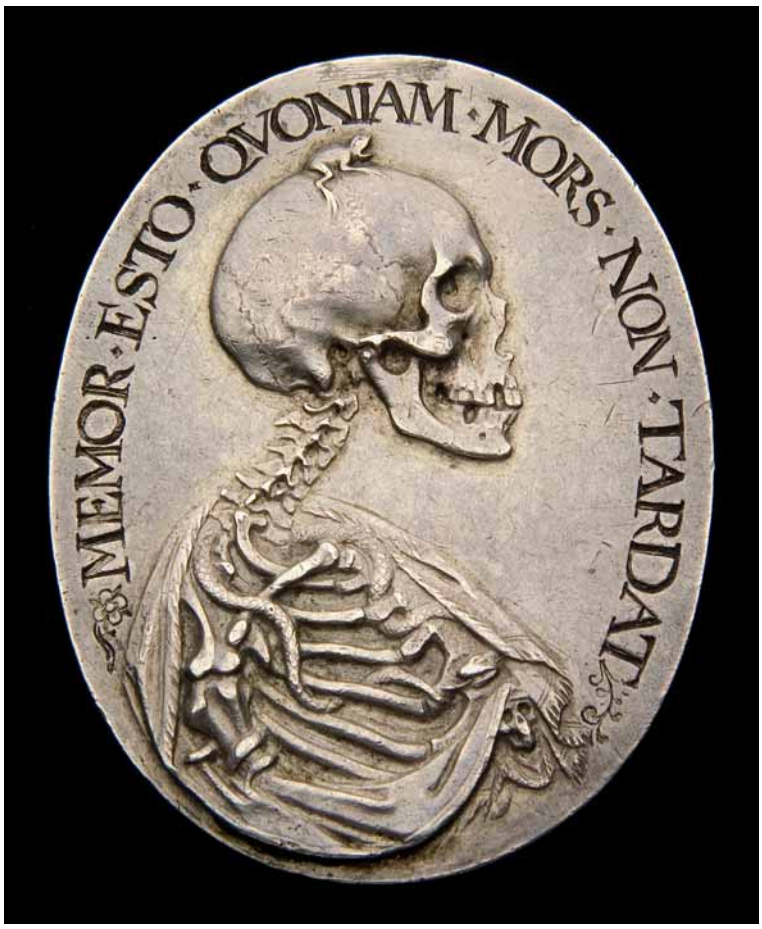
‡37
JAN DE VOS (1578-after 1619)

An Allegory of Vanitas, silver medal, 1618, incised inscription: NE. GLORIERIS. IN. CRASTINVM (Do not boast of the morrow), female bust left wearing elaborate diadem, ear-ring in the form of a fly (a symbol of decay), necklace with pendant jewel and dress leaving her breasts exposed; signed with IDV monogram and dated 1618 on truncation, *rev.,* incised inscription: MEMOR. ESTO. QVONIAM. MORS. NON. TARDAT (Be mindful that death does not delay), bust of a skeleton right, draped in a cloak but revealing a serpent entwined within the rib cage from which hangs a death's head, with a toad (a symbol of death) sitting on top of the skull, 59 x 47.6mm, *mount removed from the top edge, a very fine contemporary cast, extremely rare* £15,000-20,000

Literature: cf. Habich 3069, pl. 294, 6; Scher 134 (citing this specimen on p. 395, notes 1 and 2); *Prag um 1600* p. 303, 823.

Provenance: Schulman, Amsterdam, 30 January 1956, lot 875; Sotheby's, London, 2-3 May 2001, lot 777.

Jan de Vos, who probably originated from the Netherlands, received Augsburg citizenship in 1602 and was appointed court goldsmith to Rudolph II in 1605. As far as his medals are concerned his *Allegory of Vanitas* is undoubtedly his masterpiece and is certainly his most memorable work, exploring the themes of life and death. The intriguing suggestion has been made that the portrait is that of a mistress of Rudolph II who bore him a daughter on the day before his death in 1612. This might possibly have been intended for the medals which bear that date (as Scher 134, the example in Vienna) but its re-issue in 1614 and 1618 (as here) suggests it was more in the nature of a *memento mori* rather than commemorating any specific event or person.



‡38
JACQUES JONGHELINCK (1530-1616)

Antoine Perrenot de Granvelle, Archbishop of Malines (1517-1586), silver medal, 1561, ANT. PERRENOT. S. R. E. PBRI. CARD. ARCHIEPI. MECHL. (Antoine Perrenot, Priest of the Holy Roman Church, Cardinal, Archbishop of Malines), bust right wearing biretta and cape; dated on truncation, 1561, *rev.,* DVRATE (Endure), Aeneas attempting to steer his vessel through a tempest, with nude sailors falling overboard while others repair the ship's masts; in the foreground two sea-dogs close in on a nude female body floating in the water; and on the right, Neptune in his chariot drawn by tritons brandishes his trident to appease the winds; hailstones are falling and a rainbow has appeared, 58.5mm, *with some marks in the obverse fields, otherwise toned and an extremely fine contemporary cast* £2,500-3,500

Literature: Smolderen 32 (with this example cited); van Loon I, 58, 1; Armand II, 255, 38; Scher pp. 351-2.

Provenance: Sotheby's, London, 5 July 1994, lot 154.

The reverse scene is taken from Virgil's *Aeneid* and was inspired by Leone Leoni's composition for the reverse of an earlier medal of 1555 of Granvelle (Attwood 49). Jonghelinck had worked in Milan as Leoni's assistant at the beginning of his career. As Smolderen has written in *Currency of Fame,* 'At the request of Juno, Aeolus has unchained the winds with the object of sinking Aeneas's ship. Neptune then intervenes to calm the waves. Here the vessel is equated with the ship of state, which Granvelle firmly steers through the storms of rebellion and heresy. Calm is restored by the appearance of the king in the guise of Neptune. It was in fact said that Philip would one day return to the Low Countries, but the king had no such intention.'

‡39
JACQUES JONGHELINCK (1530-1616)

Anne of Austria (1549-1580), silver-gilt medal (1570), ANNA. AVSTRIACA. PHILYPPI CATHOL. (Anne of Austria of Philip the Catholic), bust right in dress with high collar and double chain around neck; incised on truncation, ÆT 21 (aged 21), *rev.,* FOELICITATI PATRIAE (The happiness of the country), a fruiting palm tree; date 1570 incised below, 39.5mm, *pierced and with mount removed from top edge, a very fine contemporary cast* £700-1,000

Literature: Smolderen 73; Armand I, 240, 14; Bargello 408; Toderi/Vannel 1435.

Provenance: Timothy Clifford collection, Spink, 21 May 1996, lot 87 (where described as struck and by Domenico Poggini).

Anne of Austria is shown aged 21, in the year of her marriage to Philip II of Spain in 1570. She was his fourth wife and mother of the future Philip III, born in 1578. The medal was made to mark the queen's official visit to Antwerp on 26-31 August 1570. It has often been confused with the work of the Italian medallist Giampaolo Poggini whose work, however, is struck and not cast. Poggini produced a medal bearing a similar bust of the queen on her return to Spain (as Smolderen, fig. 14).

‡40
JACOB ZAGAR (c.1530-after 1584)

Frédéric Perrenot (1536-1602), bronze medal, 1574, FREDERICVS PERRENOT. N. F. (Frédéric Perrenot, son of Nicolas), bearded bust right, wearing cuirass draped with scarf and small ruff collar, the armour ornamented with a frieze; signed and dated below, I ZAGAR F 1574, *rev.,* NI CA NI LA (Neither here nor there), a ship viewed from behind under sail, navigating a strait between high rocks toward the open sea; houses and vegetation on the cliffs and on one of the peaks, a goat; over the ship, a winged putto above clouds holds scales and a palm branch, 62.4mm, *an extremely fine contemporary cast, with brown patina* £2,000-3,000

Published: Frederiks, J. W., *Penningen,* Amsterdam, 1947, 3 and 4; *Other Literature:* Simonis pl. XVIII, 3; Kress 630; for the artist see Scher p. 359-360.

Provenance: Jacques Schulman, Amsterdam, 19 January 1931, lot 2131; Sotheby's, London, 5 July 1994, lot 147.

Jacob Zagar was a professor of law at Bourges and a gifted amateur medallist of whom ten medals are known. In the present piece the influence of Jonghelinck can be seen. Frédéric Perrenot was the brother of Cardinal Granvelle and governor of Antwerp in 1571. In 1576 he helped to organise the defence of Antwerp against the Spanish.

‡41
PIETER VAN ABEELE (1608-1684)

Henry, Duke of Gloucester (1640-1660) and his sister Princess Mary, silver medal, c.1660, HINDRYHKVS. HARTOG. VAN. GLOCESTER (Henry, Duke of Gloucester), bust of Henry facing three-quarters left, with long hair, wearing lace collar; field behind patterned with roses and thistles, *rev.,* MARIA D.G. PRINCEPS M. BRIT. AVRANT. DOTARIA. ETC (Mary, by the grace of God, Princess of Great Britain, Dowager of Orange etc.), bust of Mary left, her hair elegantly wreathed with diamonds and pearls, wearing drop-earring, pearl necklace and drapery fastened with brooch on the shoulder; field behind similarly patterned; to right, traces of the artist's signature PV ABEELE F, 66mm, *minor rim bruise on reverse, an extremely fine contemporary cast made from two plates joined at the rim, extremely rare* £5,000-7,000

Literature: M.I. Appendix 1 (included in vol. III of the plates) CLXXXII, 10; Frederiks 2/2d and 17/17a.

Provenance: Rt. Hon. The Earl of Caladon collection, Christie's, 4 April 1967, lot 142 (the catalogue records a family connection with Sir Henry Blount, who had charge of the older Royal Princes at the Battle of Edgehill in 1642); Christie's, 17 February 1987, lot 192; Morton & Eden, 21 May 2003, lot 1192.

Henry, Duke of Gloucester was born on 8 July 1640, the eighth child and youngest son of Charles I and Henrietta Maria. It is considered likely that a distinctive reverse was originally planned for Henry's portrait medal, but in the event he and his sister Mary, the Princess Royal (widow of William II of Orange and the mother of William III), died at Whitehall Palace in 1660; this 'muled' medal may therefore have served as a memorial to them both. Henry fought with his brother James at the Siege of Dunkirk, was created Earl of Cambridge in 1659 and accompanied Charles II on his return to England at the Restoration. He died from smallpox on 12 September 1660 and was buried in Westminster Abbey in the same vault as Mary, Queen of Scots.

PLAQUETTES

‡42
THE MASTER IO. F.F. (early 16th Century)

The Judgment of Paris, circular bronze plaquette, Paris offering the apple of Discord to Venus who is accompanied by Juno and Athena; incomplete signature below, 57mm, *an extremely fine contemporary cast with light brown patina* £3,000-4,000

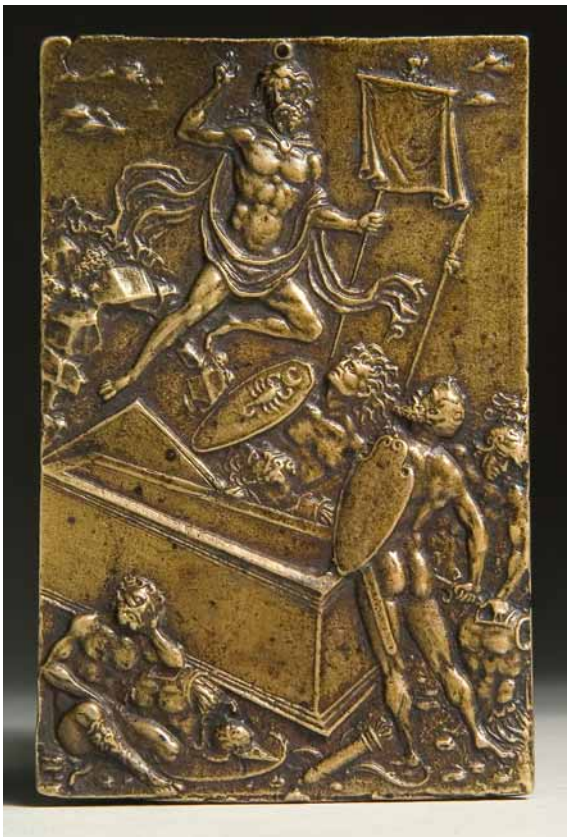
Literature: Molinier 134; Bange 652; Kress 98, fig. 124; Bargello 129; Fulton fig. 1; Waldman fig. 5; Bekker 124.

Provenance: H. von Auspitz collection, Vienna; Morton & Eden, 18 April 2002, lot 543.

‡43
THE MASTER IO. F.F. (early 16th Century)

The Revolt of Volero Publilius or An Allegory of Unity, shield-shaped plaquette, a scene of men breaking sticks with others looking on; above, a man-faced bull chases a tiny cherub; signed below, IO F F, 63.5 x 60.5mm, *has been pierced and plugged with wax, a very fine contemporary cast with light brown patina* £700-1,000

Literature: Molinier 142; Bange 661; Kress 108, fig. 129; Bargello 130-131; Fulton fig. 6; Waldman fig. 1; Bekker 128.



‡44
GALEAZZO MONDELLA, called MODERNO (c.1467-1528/9)

The Resurrection, bronze rectangular plaquette, the sarcophagus placed diagonally with, above it, the risen Christ, his right hand raised in benediction and carrying a banner in his left; in the foreground is a sleeping soldier; to the right, a naked soldier stands with his back to the viewer, gazing up at Christ; behind are two further soldiers and another crouches behind the sarcophagus; in the left background, the entrance to the sepulchre, 100.8 x 65mm, *pierced, an extremely fine contemporary cast of high quality with light brown patina*

£5,000-7,000

Literature: Molinier 180; Bange 458; Kress 151, fig. 177; Lewis 18, fig. 19; Bekker 91.

Lewis dated the plaquette to the late 1480s. The reverse shows the imprints of the maker's fingers where the cloth backing was pressed into the mould *(see detail illustrated below).*

‡45
MASTER OF THE ROMAN CHARITY (early 16th Century)

Cimon and Pero (Roman Charity), circular bronze plaquette, on the right is the kneeling figure of Pero offering her breast to her father Cimon, who lies on the ground; in the exergue, PIETATI; moulded rim, 81mm, *an extremely fine contemporary cast* £1,000-1,500

Literature: Molinier 444; Bange 411; Kress 132, fig. 122; Bekker 120.

Provenance: Trinity Fine Art, *Exhibition of European Works of Art*, 24 June-10 July 1992, no. 30.

‡46
NORTH ITALIAN (second half of the 16th Century)

St. Simon, small bronze plaquette, head of the Apostle three-quarters left, 40.2 x 40.5mm, *pierced, with remains of a casting sprue on the reverse, an extremely fine contemporary cast, with dark patina* £400-600

Literature: Bange 956; Bekker 200; Molinari 362.

Some versions bear the incised initials S – SI on either side of the head.

‡47
ANDREA BRIOSCO, called IL RICCIO (c.1470/5-1532)

The Death of Marcus Curtius, rectangular bronze plaquette, the figure of Marcus Curtius, in armour and with right hand raised, on a rearing horse, about to leap into the chasm, 68 x 63mm, *pierced, the horse and rider cast separately from the background (attachment slightly loose), a very fine contemporary cast with dark brown patina* £3,000-5,000

Literature: Planiscig p. 228, fig. 259 and p. 490, 123; Molinier 416; Bange 365; Kress 213, fig. 116.

Provenance: Sylvia Phyllis Adams Collection, Bonham's, 23 May 1996, lot 90.

Livy records how a mysterious chasm opened in the Roman forum in the year 362 B.C. which defied all attempts to fill it in. According to an oracle, it could only be sealed when Rome sacrificed that which was most precious to her. Marcus Curtius, a young nobleman, rode into the abyss to his death, at which the chasm duly closed up again.

‡48
ANDREA BRIOSCO, called IL RICCIO (c.1470/5-1532)

An Allegory of Spirit over Matter, circular bronze plaquette, a naked boy holding a vase, his foot on a crouching satyr while he leans against a larger vase and pulls down on a winged branch which grows from the stump of a felled tree; to the right, a second tree above which is a child's head blowing wind, 50mm, *a very fine contemporary cast, with light brown patina* £700-1,000

Literature: Planiscig p. 493, 241, fig. 563; Molinier 244; Bange 392; Kress 224, fig. 97; Bargello 203.

Provenance: Astarte VIII, Lugano, 11 October 2001, lot 173.

‡49
ATTRIBUTED TO ANDREA BRIOSCO, called IL RICCIO (c.1470/5-1532)

The Death of Dido, rectangular bronze plaquette, the letters A R incised on a small plaque laid against a tree; Dido, semi-draped, stands against the same tree, thrusting a dagger into her side while a pyre burns to the right; behind her to the left, a building set within trees, and to the right, a pathway leading to the city of Carthage, 108.5 x 84mm, *the figure of Dido in high relief and cut almost in-the-round, her left arm entirely free from the background, an extremely fine contemporary cast with dark brown patina* £30,000-50,000

See also back cover illustration.

Literature: Planiscig p. 438, fig. 525 and p. 490, 204; Molinier 232; Bange 362.

Provenance: E.T. Paget collection, Sotheby & Co., 11-12 October 1949, lot 169; Alfred Spero; Sylvia Phyllis Adams collection, Bonham's, 23 May 1996, lot 88.

Abandoned by Aeneas and stricken with grief, Dido built a funeral pyre. Thrusting a dagger into her breast, she threw herself upon it.

For a discussion of the status of those plaquettes attributed to Riccio which bear his initials, see Jestaz, *op.cit*. In addition to the two published variants of the present plaquette (Planiscig figs. 525 and 526), Jestaz noted a further work of the same subject which is, however, unsigned (Jestaz fig 1). This is now in the Palazzo Venezia, Rome and is attributed to Giammaria Mosca, called Padovano (1495/9-1574). It is possible that the other versions of *The Death of Dido* may also be connected with Mosca; see *The Age of Titian: Venetian Renaissance Art from Scottish Collections,* exhibition catalogue, National Galleries of Scotland, Edinburgh, 2004, where the relief *A Satyress Triumphant* (no. 192) is shown to bear a number of similarities to the unsigned *The Death of Dido,* as well as to *Artemis as Protector of Wild Animals* (see Leithe-Jasper, M., *Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna,* Washington, 1986, no. 27).

The present version of *The Death of Dido* is derived from a print by Marcantonio Raimondi of 1510 (which is itself after Raphael), providing a *terminus post quem* for the work.

‡50
PADUAN SCHOOL (c.1500)

St. Jerome, rectangular bronze plaquette, St. Jerome kneeling, turned three-quarters to the right, his lion to the left and a crucifix on an altar to the right; in the background, a church and trees from one of which hangs a cardinal's hat, below which is a skull on a book, 140 x 106mm, *the figure of St. Jerome in high relief and cut almost in-the-round, his right arm entirely free from the background, sometime lacquered and the edges filed but an extremely fine contemporary cast of very high quality* £20,000-30,000

See also illustration on inside back cover.

Literature: Molinier 76; Kress 319, fig. 252; for a cut-down example see Morton & Eden, 18 April 2002, lot 564.

‡51
NORTH ITALIAN (late 15th or early 16th Century)

Meleager and the Calydonian Boar, circular bronze plaquette, Meleager, his sword raised, on horseback galloping to right, the Calydonian boar running below, 93.2mm, *pierced, scratched in field before horse, a very fine contemporary cast with dark patina* £1,000-1,500

Literature: Molinier 112; Bange 135; *cf.* Kress 377, fig. 323 obverse; Bargello 291; Bekker 38.

‡52
STYLE OF PETER FLÖTNER (c.1550)

Bacchus on a Lion, bronze plaquette, Bacchus, his head wreathed with vines, riding on lion to left, attacked from behind by a figure holding a cup; to the left, two figures, one nude, fight; at bottom right, an upturned ewer; in the background, a ruined classical building, 74 x 64mm, *an extremely fine contemporary cast, with light brown patina* £2,000-3,000

Literature: Molinier 641 (as Italian); Weber 67.4; Kress 428, fig. 433.

From a series of six plaquettes illustrating Bacchic scenes. The quality of the present example is far superior to the pieces illustrated in the Weber and Kress catalogues.

‡53
HANS JAMNITZER (1539-1603)

The Fisherman, lead roundel, 1570, the subject seated on a river-bank pulling a fish from the water; he sits within an elaborate landscape of trees, buildings, birds and animals with the river stretching into the distance flanked by far-off towns and hills; above, a sun-burst with human face breaking through clouds; signed and dated on a tree stump on the right, H G 1570, 150mm, *a very fine contemporary cast with dark toning* £1,000-1,500

Literature: Weber 272; Bekker 289.

Provenance: Timothy Clifford collection, Spink, London, 21 May 1996, lot 399.

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(d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. Payment and Collection

(a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").

(b) Title in a lot will not pass to the Buyer until M&E has received the Purchase Price in cleared funds. M&E will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.

(c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).

(d) The Buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, M&E will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. M&E's assumption of risk is subject to the exclusions detailed in Condition 5(d) of the Conditions of Business for Sellers.

(e) All packing and handling of lots is at the Buyer's risk. M&E will not be liable for any acts or omissions of third party packers or shippers.

9. Remedies for non-payment

Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, M&E may in its sole discretion exercise 1 or more of the following remedies:-

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by M&E against any amounts owed to M&E by the Buyer for the lot;

(d) reject future bids from the Buyer;

(e) charge interest at 4% per annum above Lloyds TSB Bank plc Base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;

(f) re-sell the lot by auction or privately, with estimates and reserves at M&E's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;

(g) Exercise a lien over any Buyer's Property in M&E's possession, applying the sale proceeds to any amounts owed by the Buyer to M&E. M&E shall give the Buyer 14 days written notice before exercising such lien;

(h) commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;

(i) disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. Failure to collect purchases

(a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the Buyer's expense and risk at M&E's premises or in independent storage.

(b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the Buyer, M&E will re-sell the lot by auction or privately, with estimates and reserves at M&E's discretion. The sale proceeds, less all M&E's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

(a) M&E will use information supplied by Bidders or otherwise obtained lawfully by M&E for the provision of auction related services, client administration, marketing and as otherwise required by law.

(b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties world-wide for the purposes outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

(a) All images of lots, catalogue descriptions and all other materials produced by M&E are the copyright of M&E.

(b) These Conditions of Business are not assignable by any Buyer without M&E's prior written consent, but are binding on Bidders' successors, assigns and representatives.

(c) The materials listed in Condition 1(a) set out the entire agreement between the parties.

(d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.

(e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of M&E.

Morton & Eden Ltd.'s Authenticity Guarantee

If Morton & Eden Ltd. sells an item of Property which is later shown to be a "Counterfeit", subject to the terms below Morton & Eden Ltd. will rescind the sale and refund the Buyer the total amount paid by the Buyer to Morton & Eden Ltd. for that Property, up to a maximum of the Purchase Price.

The Guarantee lasts for two (2) years after the date of the relevant auction, is for the benefit of the Buyer only and is non-transferable.

"Counterfeit" means an item of Property that in Morton & Eden Ltd.'s reasonable opinion is an imitation created with the intent to deceive over the authorship, origin, date, age, period, culture or source, where the correct description of such matters is not included in the catalogue description for the Property.
Property shall not be considered Counterfeit solely because of any damage and/or restoration and/or modification work (including, but not limited to, traces of mounting, tooling or repatinating).
Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a Counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in Morton & Eden Ltd.'s reasonable opinion); or

(iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description.

To claim under this Guarantee, the Buyer must:-

(i) notify Morton & Eden Ltd. in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and

(ii) return the Property to Morton & Eden Ltd. in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

Morton & Eden Ltd. has discretion to waive any of the above requirements. Morton & Eden Ltd. may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to Morton & Eden Ltd. Morton & Eden Ltd. shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Morton & Eden Ltd. decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by Morton & Eden Ltd.

MORTON & EDEN LTD
in association with Sotheby's

ABSENTEE BID FORM

(please print clearly or type)

Sale Title:
Important Renaissance Medals and Plaquettes

Date:
21 April 2005

Please mail or fax to:
Morton & Eden Ltd.
45 Maddox Street
London W1S 2PE
Fax: +44 (0)20 7495 6325

Important
Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.

I agree to be bound by Morton & Eden Ltd.'s Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Methods of Payment
Morton & Eden Ltd. welcomes the following methods of payment, most of which will facilitate immediate release of your purchases.

Wire Transfer to our Bank
Lloyds TSB Bank plc
10 Hanover Square, London W1S 1HJ

IBAN No: **GB94 LOYD 3093 8401 2112 05**
BIC No: **LOYDGB21055**
Sort Code: **30-93-84**
Account No: **01211205**
Account Name: Morton & Eden Ltd.

Credit/Debit Card
A 3% surcharge is payable on all credit card transactions; there is no surcharge for debit cards. By signing this form you are authorising payment for this sale.

Sterling Banker's Draft
Drawn on a recognised UK bank.

Sterling Cash or Cheque
Cheques must be drawn on a recognised UK bank. We require seven days to clear a cheque without a letter of guarantee from your bank.

Name	
Address	
	Postcode
Telephone/Home	**Business**
Fax	**VAT No.**
Email	
Signed	**Date**

Card type (Visa, Mastercard, AMEX, Debit)	
Card Number	
Cardholder Name	
Expiry Date	**Issue No. (debit cards only)**
Billing Address (if different from above)	
Cardholder Signature	

If you wish Morton & Eden to ship your purchases, please tick ☐

Lot No	Lot Description	£ Bid Price

Lot No	Lot Description	£ Bid Price